BULLETIN OF THE
LOS ANGELES MUSEUM
of History, Science and Art
Department of Fine and Applied Arts

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"The Lady in Blue"
By
JOHN CARROLL

Purchased by Mr. and Mrs. William Preston Harrison
for the Harrison Gallery

THE HARRISON GALLERY

With the completion in November of the new unit of the Museum the opening of the permanent gallery for the Mr. and Mrs. William Preston Harrison collection of American art was made possible. This room opens directly from the main gallery of the old building and has been specially planned to accommodate the forty paintings comprising the Harrison collection. For the first time since the Harrison Gallery was started the paintings are hung to advantage, having been previously forced from lack of space to a position on the walls of the rotunda and subjected there to an unsympathetic background and unsatisfactory light. The architecture of the new gallery contributes materially to the success of the present installation, the corners of the room having been cut off so that a large painting may be hung in each space thus provided. This draws the collection together and dissipates any possible shadows, in addition to adding a pleasant sense of intimacy to the gallery.

Coming from Chicago, where as a family the Harrisons had taken an active part in the development of art and civic interests, Mr. and Mrs. Harrison brought with them to Los Angeles a genuine sympathy for the work being undertaken by the recently formed Museum of History, Science and Art. The department of fine arts has been aided in many ways by Mr. Harrison, who, as Honorary Curator of Art, and later as one of the members of the Board of Governors of the Museum, has consistently encouraged the development of this phase of the Museum's work.

In 1918, Mr. and Mrs. Harrison took the first step toward assembling a permanent collection of American art and presenting it as a gift to the Museum. For a young institution this was perhaps the finest stimulus which could have been provided, for it meant that the Museum had from the first paintings by contemporary artists of acknowledged reputation. In a western city so far removed from the larger centers of art activity this gave the local artists some standard for comparison as well as enabling the members of the community to become familiar with the currents of art in other parts of the country. In restricting representation in the Harrison Gallery to artists of the United States Mr. and Mrs. Harrison have been actuated by a sincere desire to create a collection which shall in the future be representative of some of the artists in this country who were outstanding during their lifetime. Since 1918 other paintings have been added to the collection, certain of the original group have been withdrawn and replaced by more important examples of the artist's work or by the work of a different artist, while still other canvases have been loaned until such time as they are to be added to the permanent collection.

As one glances over the names of the artists in the gallery one is impressed with the catholic spirit which has brought together the older men and those younger artists who are but lately gaining wide recognition. It is due to this fact that the Harrison Gallery seems,

as one enters it, to be a very live roomful of paintings; there is a delightful spontaneity created by this intermingling of schools and ways of seeing beauty. One feels the same satisfying roundness of experience that comes with seeing a family in which three generations are represented. A note of intimacy is added by the portraits of Mr. and Mrs. Harrison, the one by Wayman Adams, the other by Robert Henri, which are the central note of one wall. There is a nice simplicity about the portraits of these two donors, surrounded on all sides by the beauty of color, the plastic expression of thought and emotion which their own thought has brought together here.

THE FIRST WING OF THE NEW MUSEUM AND THE PAN-AMERICAN EXHIBITION

The most important event in the history of the Los Angeles Museum was the opening on November 27th of the first wing of the new Museum. A large part of this first wing is to be used for natural science and for American habitat groups, but the art department has gained considerable exhibiting space.

In addition to the Harrison Gallery there are three galleries approximately 30x50 feet each; three print rooms having a linear wall space of 350 feet.

On the second floor is a beautiful out door sculpture gallery which is one of the most interesting features of the new building.

The opening was commemorated by the showing of the first Pan-American Exhibition of Oil Paintings. This exhibition was looked forward to and has been received with the greatest interest and enthusiasm. The evening of the opening reception over ten thousand people attended and up to January second 139,281 had visited the Museum.

AWARDS FOR PAN-AMERICAN EXHIBITION

The Jury of Awards was composed of Wayman Adams of New York, Victor Higgins of Taos, New Mexico, George William Eggers, Director of the Denver Art Museum, William Preston Harrison and William Alanson Bryan. The following prizes and awards were given:

The Los Angeles Museum Prize ($1500) to Diego Rivera, of Mexico City for his painting "Dia de Flores." Sr. Rivera is the leader of a modern group in Mexico—"Syndicate of Painters." Walter Pach, the critic, calls him one of the greatest living artists. Sr. Rivera has recently been engaged in decorating the building which houses the Bureau of Education in Mexico City; he has also painted murals for the National School of Agriculture of Chapingo; for the amphitheatre of the National Preparatory School and other public buildings. Born in Guanajuato, Mexico, in 1886, he began

"Parthenope"
By
JOHN CARROLL
Awarded the Mr. and Mrs. Allen C. Balch Prize(divided)

his studies when he was ten years old at the National School of Fine Arts. In 1905 he went to Europe, working in Spain, France, Belgium and England. At the age of nineteen he was exhibiting in Paris, at the "Independent Artists" and at the Salon. After five years he returned to Mexico, exhibiting his work there. In 1911 he went again to Paris, remaining until 1921.

Second Museum Prize ($1000) was awarded to Andrew Dasburg, of the United States, for his "Tulips." A very definite piece of painting, pleasing in color and line. Mr. Dasburg has been painting at Taos, New Mexico, for a number of years and is identified with the New Mexico painters, the Modern Artists of America, and other groups. He was born at Paris, France, in 1887.

Third Museum Prize ($500) to Guy Pené du Bois, for "Shops." Mr. Du Bois is well known both as a writer and as an artist. He was born in Brooklyn in 1884 and studied art under Chase, Du Mond and Henri. He is represented in the Metropolitan Museum of Art by his painting, "The Doll and the Monster." The painting in the Pan-American which won the award is full of delightful humor, a simple statement of a passing moment, with all unimportant detail omitted.

The $5000 prize offered by Mr. and Mrs. Allan C. Balch was divided between the John Carroll painting "Parthenope" and William Wendt's canvas "Where Nature's God Hath Wrought." Mr. Wendt's work is familiar to all Los Angeles art lovers and he is the California artist who is probably the best known in other parts of the United States. This landscape is one of his finest canvases, painted with dignified taste, reserved skill and a strong feeling for construction that is characteristic of Mr. Wendt's work. John Carroll is one of the younger artists who is gaining increasing recognition in many parts of the country. Mr. Harrison has recently acquired one of Mr. Carroll's paintings for the Harrison gallery—"The Lady in Blue"—it is illustrated on the front page of the bulletin. Mr. Carroll was born in Kansas, but came to California as a child and lived in San Francisco for many years, studying art there. He then went abroad for further study and since his return to the United States has lived in New York and Woodstock. He has exhibited many times in Philadelphia and Cincinnati and was asked to serve on the Pennsylvania Academy Jury of Awards, 1925. "Parthenope" is a canvas showing a strong classical tendency, beautiful in color and rhythm of line.

The four Honorable Mentions were given to—

First—Mrs. Lilias Torrance Newton of Canada for "Yvonne."

Second—Bernard Karfiol of the United States for "Seated Figure."

Third—Warren Wheelock of the United States for "Old Man and Child."

Fourth—Henri de Kruiff of the United States for "A Song to Autumn."

Bernard Karfiol is gaining recognition in many important exhibitions. Hamilton Easter Field said of Mr. Karfiol—"Those familiar with his work find in it a tenderness and an intensity of feeling so rare in American art that there seems to be no one with whom he can be compared. His paintings are very genuine and truly charming."

Mr. Wheelock is one of the younger group at Woodstock. He is much interested in wood sculpture and has done a number of very interesting carvings, some of which have been cast in bronze.

Henri de Kruif, one of our Los Angeles artists whom we have known best by his water colors, has painted "A Song to Autumn" with the same sensitiveness and charm that is found in his aquarelles.

The Earl Stendahl Prize for landscapes in the Latin American section was divided between Manuel Villareal of Mexico, for his painting "Interior of Churubusco" and Manuel Cabré for "Fishing Boats at Martigues, France." Sr. Cabré is a Venezuelian artist who is residing at present in Paris. Sr. Villareal is one of the Mexican group who paints at the old convent of Churubusco outside of Mexico City. This convent is a gathering place for artists and a number of the paintings in the Mexican section depict various parts of the convent and garden. The Stendahl Prize was $500. The Bivouac Art Club of the Otis Art Institute offered a prize of $500, restricted to portrait or figure paintings in the Latin American section. The jury decided to divide this award between Luis Martinez of Mexico and Maria Ramirez Bonfiglio of the same country.

The Republic of Eucador offered three medals, one gold and two silver for paintings in the Eucadoran section. The gold medal for the best painting went to Nicholas Delgado. The silver medal for the best portrait or figure painting went to Wilhelmina Coronel and the silver medal for landscape was awarded to E. Martinez Serrano.

All the pictures receiving prizes and honorable mentions are to become part of the Museum's permanent collection with the exception of the Bernard Karfiols—"Seated Figure" which was purchased by Miss Cora Eshman. This picture Miss Eshman has said she expected ultimately to present to the Museum.

The Mr. and Mrs. Allen C. Balch, the Earl Stendahl and the Bivouac Art Club were all purchase prizes. The Museum reserved the right to apply the cash award offered as a portion of the purchase price of the canvases; this has been done and the pictures purchased by the Museum.

"Where Nature's God Hath Wrought"
By
WILLIAM WENDT
Awarded the Mr. and Mrs. Allan C. Balch Prize (divided)

FICTILE IVORIES

A group of fictile ivories were on exhibition in one of the print rooms during December. These ivories were beautiful reproductions done by Frank Miller of Providence, Rhode Island. The exhibition included a varied collection: consular diptych leaves, panels from old caskets, triptychs, panels of the early centuries of the Christian era which deal with scenes from the life of Christ and a set of ivory chess men, replicas of the quite famous Lewis Chessman in the British Museum.

SCHEDULE OF EXHIBITIONS

January, February	Pan-American Exhibition
January	International Photographic Salon under the auspices of the Camera Pictorialists
March	Seventh International Print Makers Exhibition
	Exhibition by Society of Painters and Sculptors
	Exhibition by Modern Art Workers
	Exhibition by John Rich

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The Los Angeles Museum of History, Science and Art

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HOURS

The Museum is open daily from 10:00 A. M. to 4:00 P. M., except Wednesday afternoons. Open Sunday 2:00 P. M. to 5:00 P. M. Admission free.